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## AN EXAMPLE OF THE WORK OF A CONNECTICUT ARCHITECT

THE entrance porch of the Bristol House at New Haven, Connecticut, presented to the Museum by Cass Gilbert, has been placed on exhibition during August in the Room of Recent Accessions. A beautiful example of early nineteenth-century design, this porch has the added interest arising from its definite attribution to one of our early American architects, other examples of whose work, to be found in Connecticut, may be compared with it in an endeavor to establish somewhat definitely his knowledge of and taste for architecture, and to ascertain to some extent the sources from which he drew his inspiration and guidance. The house from which it comes, destroyed a few years ago to give place to the Ives Memorial Library at Elm and Temple Streets, New Haven, was built by David Hoadley, 1800-1803.

David Hoadley was born in 1774 at Waterbury, Connecticut, and died there in 1839. His interest in architecture seems to have developed very early and his work is found scattered throughout the various towns and cities of New Haven and Middlesex Counties, bearing silent witness to the considerable local prestige which he enjoyed and to the ability through which he so well merited this prestige.

Like many of the early architects, he entered his profession by way of the associated crafts as carpenter and builder, and in fact his two activities as designer and builder were never very distinctly separated. The appellation of "self-taught architect" was applied to him from an early period in his career. George Dudley Seymour, to whom we are indebted for the information concerning Hoadley and his work, has been unable to discover any data as to the books which Hoadley owned or used, or to locate any of his drawings for buildings which were executed. However, his access to many of the various architectural publications of the time is obvious in a study of his work which, while a personal expression and free from pedantry, is yet governed by the canons of good

architectural design and a refined sense of detail such as could scarcely have been obtained from a casual survey of others' completed work.

In the Bristol House porch we have an example of Hoadley's work which is representative of his use of classic motives. The delicate columns with their twenty-four flutes form the basis of the unit of proportion for the order. The bases made up of two tori and a scotia are in height equal to one half of the bottom diameter of the column, the only place where Vignola's rules are strictly applied. The shaft is crowned by a delicately carved Scamozzi capital with four volutes springing from an echinus treated with the egg and dart. A pine cone replaces the usual flower form on the center faces of each capital. The entablature is complete in its three members, with the architrave enlarged at the expense of the frieze, while the cornice is made up of a delicate line of dentils, a bed-mold and modillions below the narrow fascia and its crowning cymatium. In order to accommodate the semicircular transom and panel treatment above it, the pediment has been omitted and only the raking cornice has been utilized. All the freedom of this use of classic motives has tended to emphasize the lightness and grace of the whole design to which the consistent refinement of the detail is largely contributory. This porch alone would tell us that David Hoadley was thoroughly familiar with Vignola's orders or the orders of Vignola's interpreters. He has, in fact, been familiar enough with such book material freely to utilize and vary the elements. The various members of the order are included in all correctness, but as in much of the work of this period, the column is attenuated, the entablature lightened in its relation to the total height, and the cornice members refined to the last degree. The cyma has disappeared from the cornice and its place has been taken by the simple echinus molding used frequently in American wooden architecture. The junction of the horizontal cornice and the rake is conventional.

Three different woods are utilized, probably for no other reason than their avail-

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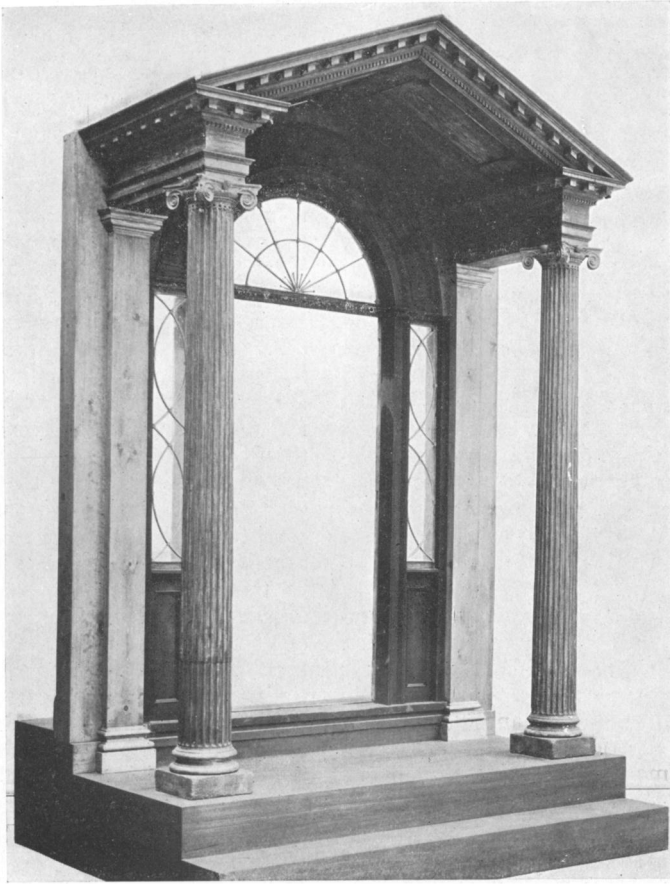
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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ENTRANCE PORCH OF THE BRISTOL HOUSE, NEW HAVEN  
EARLY XIX CENTURY

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ability; ash for the columns, pine for the entablature, and black walnut for the door enframingent. In its present unpainted state, the porch suffers from lack of the proper contrast of light and shade and the small refinements, such as the delicate treatment of the tops of the flutes, and the dentil and modillion courses, do not fully accomplish their purpose of giving a sparkle to the shadows, as would be the case upon a white painted surface.

The porch is an interesting and valuable addition to the collection of American woodwork, and a pleasing record of the fast disappearing architecture of the early nineteenth century. C. O. C.

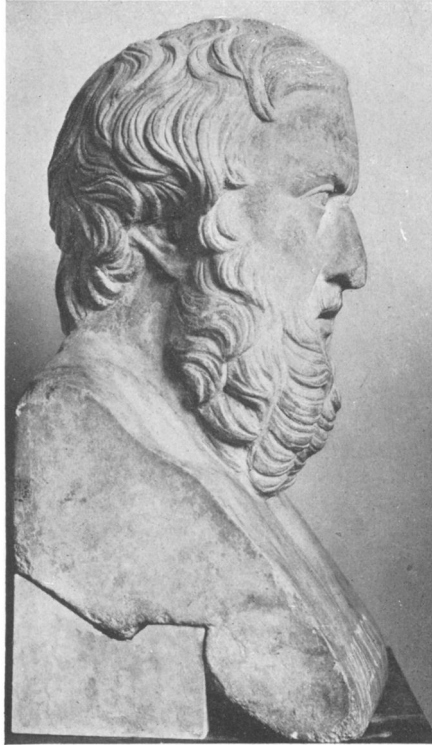
### A BUST OF HERODOTOS

EVERYBODY who is familiar with the workings of museums knows that buried treasure is sometimes brought to light inside their walls as well as outside. Those who have been allowed to penetrate into the storerooms of any large museum which is more than a generation old, and have seen the crowded mass of undesirables that has accumulated there, know also that the process of unearthing such treasures almost attains the dignity of scientific excavation. Usually these discoveries are the result of a change of administration, when the new brooms not only sweep ruthlessly through the galleries, but reach down even to the remote corners of the underworld, and occasionally bring out something which, as is announced with more or less veiled com-

placency, the previous generation had overlooked or had failed to appreciate at its true value, and which is now given its due place in the light of day.

One of these "inside" discoveries has now to be recorded, though in making the announcement the element of complacency is entirely lacking; for whatever may have been the case with our predecessors, it is

certainly to nobody's credit that it should have waited so long under present conditions. Quite recently, and by the merest accident, my attention was called to an antique marble bust which, it seems, has been in the Museum for twenty-eight years. Whether it was ever exhibited I cannot say, as I have been unable to find any record of the fact; but if so, this must have been for only a brief period, because it has remained forgotten and neglected for a longer time than anybody now connected with the Museum staff can remember. Perhaps there may be some mitigation of this neglect in the fact that the bust itself



BUST OF HERODOTOS  
PROBABLY II CENTURY A. D.

is not an object of beauty, nor is it by any means a great work of art. Yet as one of the half-dozen surviving portrait busts of Herodotos, the father of history, and one of the best of them, it surely deserves more consideration than it has hitherto received, and greater respect is promised it hereafter.

This bust was presented to the Museum in 1891 by George F. Baker, who has since become one of our Trustees. It was secured for him in that year by the late Emil